

BEACH BOYS STOP 89



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BEACH BOYS STOMP - FEB '92

22 Avondale Road
Wealdstone
Middlesex HA3 7RE

STAFF ('OUR TEAM')

EDITOR

Michael Grant

CONTRIBUTING EDITORS

Andrew G Doe
Chris White

INFORMATION OFFICER

Trevor Childs
86 Woodside Road
Tonbridge
Kent TN9 2PB

TREASURER

Roy Gudge

TYPIST

Pip White

COVER ART

Nick Guy

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sufficient. We'd also like some cartoons please and any other bits and pieces you feel might be of interest to fellow **STOMPERS**. After all, we bung in what we think you'll like but we will always welcome new ideas and constructive criticism.

One new idea from our esteemed editor is a simple subscription reminder which you will find elsewhere in this issue - please remember to check this section as it will be the only reminder you'll get from now on. Also don't forget to send in your contribution to AGD's "Poll of Polls" as detailed in the mag.

Finally, just a word concerning the recent loss of Mort Shuman who, together with the late Doc Pomus, wrote a string of hits for just about everybody during the sixties, but for Beach Boys fans will be remembered for just one song - "Hushabye".

CHRIS WHITE

Editorial

With the advent of the Beach Boys' 30th anniversary year being heralded with a resounding lull in just about every department it is, perhaps, an opportune moment to look inwards - that is towards **STOMP** itself.

Firstly, we must apologise once more for the late arrival of the magazine but, as most of you know, we put **STOMP** together in our spare time (what little there is of it these days) and by the time we collate all the letters, articles, news and what-have-you, check through for spelling mistakes, scrub all the boring bits, type it up, check it through again, stick it together in a coherent form and get it printed - well waddya know, it's late again!

On the subject of letters and articles, please keep sending them in but a couple of requests:- do keep them legible - there are doubtless many interesting missives we have not been able to include because we just can't read the ruddy things! If they can be type-written then so much the better, but if that's not possible then an element of neatness would be much appreciated. Also can you print your full name at the end - an artistically scrawled signature or an enigmatic "Bob" isn't really

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Is it really ten years since Carl left the "Boys" in order to "get some R 'n' B off his chest"? - and in the process prove that he was the one vital link in the Beach Boys touring chain. (Something that listening to a tape of this year's Wembley show proves once again.)

I can remember rushing down to Boots to collect Carl's eponymous debut LP with the unbounded enthusiasm I'd shown for the LA album, and after being bitterly disappointed with that one holding reservations as the needle sank into the grooves. I needn't have worried for from the opening bars I was hooked.

"Hold Me" and "Bright Lights" were/are great RnB, certainly neither original or BB flavoured but possessing an intensity missing from the Boys' performances since "Surf's Up" some ten years previously. "What You Gonna Do About Me" never quite recovers from a truly cringeworthy opening two lines and also started alarm bells ringing as it was becoming obvious that despite James William Guercio's presence, Carl had written the same song three times over (although it can be argued that Carl has only ever written two types of song in his life and has just made variations on those themes.)

"The Right Lane" starts off in pseudo Eagles territory and quickly descends into a third rate twelve bar strut. Ironically it's the only "guitar statement" on the LP and if Carl had really wanted to make a point regarding his chosen instrument shouldn't he have made it himself and not hand over the task to John Daly?

Side 2 is a marked improvement on the first, "Hurry Love" cried out to be a single. J W Guercio's production is beautiful in its understatement and Carl's vocal is shimmeringly beautiful, a trait continued on "Heaven", a song considered something of a semi-classic now due to Carl's subsequent dedication of said track towards the memory of Denny.

"The Grammy" is the most spirited track on Side Two, totally misplaced and worthless to these ears although at the time it was something of a favourite with reviewers for its energy and lyrical content.

"Seems So Long Ago" is my personal favourite Carl Wilson song ever. Possibly a contender for Carl's "Caroline No", after all, didn't he lose whatever childhood and innocence he'd managed to salvage by the age of 15, by which time he'd become a Pendleton/Cadet/Beach Boy and therefore distanced from his classmates and the friendships that all children need?..

CARL WILSON isn't a mandatory purchase but it does feature possibly Carl's best vocals and some really touching ballads .

JAMES CROWTHER

CARL WILSON - Produced by James William Guercio

SIDE ONE

Hold Me
Bright Lights
What You Gonna Do About Me
The Right Lane

SIDE TWO

Hurry Love
Heaven
The Grammy
Seems So Long Ago

CD quality: 10:10

-oOo-

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After the lack of activity sales-wise that the first LP attracted, Carl hired Jeff Baxter to add a bit of bite to the productions. The preview single "What You Do To Me" was a great track and held out great promise for the LP.

My first listening led me to believe that maybe Carl should have resisted the urge to compose and settle into a nice MOR LP of cover versions. "What More Can I Say" and "She's Mine" are essentially "Hold Me" Part two, but blessed with a far more gritty edge. And although Myrna Smith's lyrics were dubious at best, the energy carried the songs. "Givin' You Up" is magnificent, again a re-run of every Carl Wilson ballad but for once a spot on lyric and superb performance by everyone. Why this one didn't chart is a lifelong mystery to me.

"One More Night Alone" was written by Billy Hinsche and moves into Chicago territory and it's a style which suits Carl well. Proving that Carl is capable of interpreting other people's songs, something that "Rocking All Over The World" belies. How anyone, especially someone of Carl's talent, can not do justice to a John Fogerty song beats me, even Status Quo managed to pull it off better than this. A poor and totally disappointing way to end Side One.

Side Two kicks off with the exemplary "What You Do To Me", another cover but this time tackled with the thought and sensitivity Carl gave to "One More Night Alone". It's ironic to me to think that Carl tried desperately hard to become a Rocker on this LP and failed at every turn whereas Dennis didn't have to try, to convince everyone of his legitimate claim to being the Beach Boys' true authentic R 'n' B singer.

"Young Blood" is almost as dire as "Rockin' All Over The World" and is one to be programmed out at every turn. "Of The Times" and "Too Early To Tell" are your standard Carl Wilson mid tempo songs neither good nor bad just irrelevant and certainly not different from anything else on the air-waves at the time. Side Two is saved from almost terminal mediocrity by "If I Could Talk To Love", a beautiful Carl Wilson ballad proving once again that his great talent lies in ballads and not in uptempo numbers. This is again proved by "Time" the last track on the LP and another waste of talent.

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YOUNGBLOOD has a far more punchy feel to it to its predecessor but lacks the warmth and depth as well. Hopefully CBS will issue the two of them on one CD and release it at budget price therefore ensuring sales to a few curious members of Joe Public. The thing that grates most of all is that the sound quality is superb on both discs. If someone offers you a present of them then take them otherwise hold fire till the UK versions appear as at £19 each they wouldn't be cheap at half the price.

YOUNGBLOOD - Produced by Jeff Baxter

SIDE ONE

What More Can I Say
She's Mine
Givin' You Up
One More Night Alone
Rockin' All Over The World

SIDE TWO

What You Do To Me
Young Blood
Of The Times
Too Early To tell
If I Could Talk To Love
Time

JAMES CROWTHER

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Jan and Dean - THE LITTLE OLD LADY FROM PASADENA -
C-Five Records - C5 CD 574

After a gap of over a year the fourth in the series of original Jan & Dean albums is now out on CD through the See For Miles record company, this time as a CD-only release. US chart hits on L.O.L.F.P. are the title track (No. 3) which was Jan and Dean's second biggest ever hit after "Surf City", "Sidewalk Surfin'" (No.25) and "The Anaheim Azusa And Cucamonga Sewing Circle, Book Review And Timing Association" (No.77) all in 1964.

The album itself peaked at No.40 in the US album charts in January 1965 whilst it was also Jan and Dean's fourth album released in 1964. DRAG CITY - Feb '64, DEAD MAN'S CURVE/NEW GIRL IN SCHOOL - May '64, RIDE THE WILD SURF - Aug '64 and L.O.L.F.P. - Sept '64 - unbelievable by today's standards of current artists who release an album every three to five years, if you're lucky.

Highlights on the album are the Sloan-Barri songs "Horace The Swingin' School Bus Driver", "Summer Means Fun" and "One-piece Topless Bathing Suit", all great fun. P.F. Sloan and Steve Barri, who were the Fantastic Baggys, even get to sing lead on one song, "Move Out Little Mustang" co-written by Brian Wilson, Jan Berry and Roger Christian. Three songs are duplicated from previous albums:- Chuck Berry's "Memphis" (although it's a different version), "Sidewalk Surfin'" and "It's As Easy As 1, 2, 3". That leaves one other song, "When It's Over", and two instrumentals. L.O.L.F.P. is an enjoyable Jan and Dean album and probably the last really good album they put together. They were all pretty patchy affairs or compilations, from there on.

The next release in C-Five's series could be one of the following: "Take Linda Surfin'", "Surf City (& other Swingin' Cities)", "Command Performance" or "Folk 'n' Roll".

MIKE GRANT

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VIDEO REVIEW

" SUMMER DREAMS "

Whilst in a local record shop the other day my attention was drawn to a video with five men in Pendleton shirts grouped around a surf board. Closer inspection revealed these men were not the Beach Boys, but five actors - "Summer Dreams" - the story of the Beach Boys, was written above. At £5.99 I thought it was worth the risk, even taking into account AGD's review in issue 79.

After seeing the film I have mixed feelings - people new to the band will find it very entertaining, adequate cover versions of the songs (though perhaps they wouldn't notice - apart from the disclaimer at the start), plenty of action and irony. I actually found it interesting, but the problem remains that it is based almost totally on Steven Gaines's "Heroes and Villains" - only the end is from a different source, a virtual rip off of the ending of the "American Band" video.

The story revolves mostly around Dennis, with Brian's problems next to the fore. Denny's good side is hardly touched on, and mention of his songwriting talent is limited to a scene where he sings to Karen Lamm, although the song has nothing to do with any Dennis Wilson/Beach Boys songs. Being a great admirer of Dennis I found many scenes contentious, numerous facts are botched or jumbled, but conversely, there has been attention to visual details - Brian's four poster bed, Dennis's various hair styles and apparell, and faithful lookalikes of, in particular, Mike (albeit after steroid use by the looks of it!) and Karen Lamm and Murry. 'Brian' is also quite realistic in mannerisms and reactions.

No doubt the film will appear on British TV soon, and I wouldn't be surprised if it saw the success of "The Karen Carpenter Story" a few years ago, which led to a prolonged period of interest and chart action, or 'closer to home' the success of "Deadman's Curve" in the USA, where Jan and Dean were launched again.

Given the nature of the band this is probably the only film about the Beach Boys we will ever see, and as such cannot be defined the genuine article, but, if you forget all your knowledge of the Beach Boys and pretend it's fiction (lots of it is!) you may even enjoy it.

For those interested (it's really not all that bad) the video is on 4 Front Video, distributed by Polygram.

PHIL LLEWELLYN

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STOMP BINDERS

A few people have written asking if STOMP binders are still available. The answer is no, they were a limited run and are all sold out. If demand warrants it, however, we may do some more in the future.

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AN INTERVIEW WITH ADRIAN BAKER

JUNE 1991

I met Adrian in the lounge of the Grand Hotel - the Beach Boys were due to play next door at the Brighton Centre that night, after a successful first night at Bournemouth. "Very surprising, full house - Carl doesn't normally get excited at shows but this one - he thought it was great. There's a new generation of people coming along, 'Who is this band, the Beach Boys, what's this sound?'"

Adrian has been part of this sound now for ten years. Bruce Johnston had been keeping an eye and an ear on his career since 1975 and following Adrian's remarkable "Beach Boys Gold" medley, a one-man tribute to the group's music of the '60s, Bruce invited him to meet the rest of the band. He soon became a full time member and has been with them virtually ever since.

When not recording or on tour with the Beach Boys Adrian has been involved with Mike Love, either in the studio or with the Endless Summer Beach Band, "Doing these strange shows half way round the world", and only three weeks earlier had been putting the finishing touches to "Crocodile Rock" the Beach Boys' contribution to the Elton John tribute album, "Two Rooms". Adrian then revealed that there was a chance that he could be co-producing the group, with Bruce, in the near future and there were plans afoot for the guys to do some recording in England around Yuletide.

On stage Adrian is taking on what is essentially Brian's vocal role; apart from his lead vocals on "Don't Worry Baby" there are prominent falsetto lines on other numbers, notably "Surfer Girl" and "Dance, Dance, Dance". I asked him what guitars are favoured by the band:- "I've just brought my Fender twelve-string on tour... originally the group were photographed with Fenders everywhere but now there are Gibson guitars all over the place. Oh yes, Al plays a Strat, an old, white 1860 Strat!" I mentioned to Adrian that a couple of tours ago I heard the band rehearsing "Cottonfields" and "Sloop..." before a Wembley gig - not just doing a sound check but actually running over the harmonies. How could that be after a hundred years of singing the same numbers? "The problem is they get tired of doing the same harmonies so they swap them round. Al Jardine decides, "Oh, I don't want to sing this harmony any more, I'm fed up with it - I want to sing your part Bruce, you sing mine," and over the years they've kept swapping parts around so at the end of the day everyone forgets which part to do - that's why the rehearsals are required. For a vocalist to just step into the beach Boys, I mean a session vocalist who just vaguely knows the songs, it would be an absolute nightmare."

And why the lack of good ol' Freshman-type accapella number? "I wish there was one in the set - we did do "Graduation Day" in rehearsals but it was thrown out. It sounded great, but was thrown out because it sounded so dated."

You mean as opposed to "Surfin' Safari" for instance which doesn't sound dated? "Oh well, you know what I mean."

But it always knocks people's socks off - who else in the world is doing stuff like that; and it's part of the Beach Boys' roots, corny but it sounds great. "Well, the decision makers in the band are Mike Love, Carl Wilson and Al Jardine - quite often Al and Carl will throw in a comment that they're not happy about something but Mike is the one who really analyses it at the end of the day. Carl looks after the instrumental side totally while Mike is more in control of the showmanship aspect of the band; vocally it's between Bruce Johnston and myself to make sure the harmonies are right."

We talked about Good Vibrations and in particular the effective "Aaaah" that concludes the bridge section. Adrian pointed out that the chord is only four-part harmony - "It sounds like ten, but it's only four and that's something about the Beach Boys, the original songs. Most of their tracks that everyone thought had six or seven parts going on, because it sounds so full, were only four - of course they were doubled." (Adrian is referring to the practice of double-tracking on lead and backing vocals, a technique the group has employed on most of their recordings since "Surfin' USA".)

"The sound that Brian created was... see, he learned about the beautiful inversions that the Four Freshmen used to do and it's always four-part that gives that wonderful, warm sound."

I asked Adrian if he was actually writing any new material with the group. "Yes, I suppose I am really - there's always ideas flying around. I'm also doing an album at the moment with the Endless Summer Beach Band and Mike Love which has been going on for a while now because of the touring - it's hard to fit the recording in. People moan and say "Why haven't the Beach Boys got a new album out?", but their time off is minimal and then they don't want to go in the studio because they need that time off." I supposed the studio work was as hard as the time spent on tour but Adrian reckoned it was harder, "because there are more hours involved. You literally have to put in twelve hours a day whereas when you're touring at least you get to rest in an hotel for part of the day. I get a buzz from playing on stage but the nicest part is the thought, as in the studio, standing round the mike, the five of us - I'm more or less in Brian Wilson's position, and we're all singing oo's and aah's and it's wonderful. I did have a couple of years when I just couldn't stand the sight of a studio because I'd spent so many years, hours and hours in the studio but I've actually now got the incentive back, the enthusiasm is there in a big way - but I'm on the road all the time! I, personally, would love to take a year off and just work on a Beach Boys album." And do you still just gather round one mike for the backing vocals? "For 'pad' harmonies, just background oo's and aah's, say the middle harmonies, we would be round one mike, but if the bass line is a counterpart then that would go on a separate track." But isn't it impractical (having no way to mix the parts after recording)? "Well, the idea is the balance is done with the voices themselves as opposed to faders - you tell Bruce to stand back or Carl to move back a bit; it still works."

So are the Beach Boys tired of touring? Would it not be more practical, especially at their age(!), to cut down on the concerts and spend more time in the studio working at their own pace? "The trouble is the studio, financially, is not relevant. If they do a month on the road they will earn megabucks whereas if they do a month in the studio, and even if the record is a success, they won't earn that kind of megabucks." But from an artistic point of view is there not the desire to maintain their... "I think the desire has dampened, over the years, to be artistic."

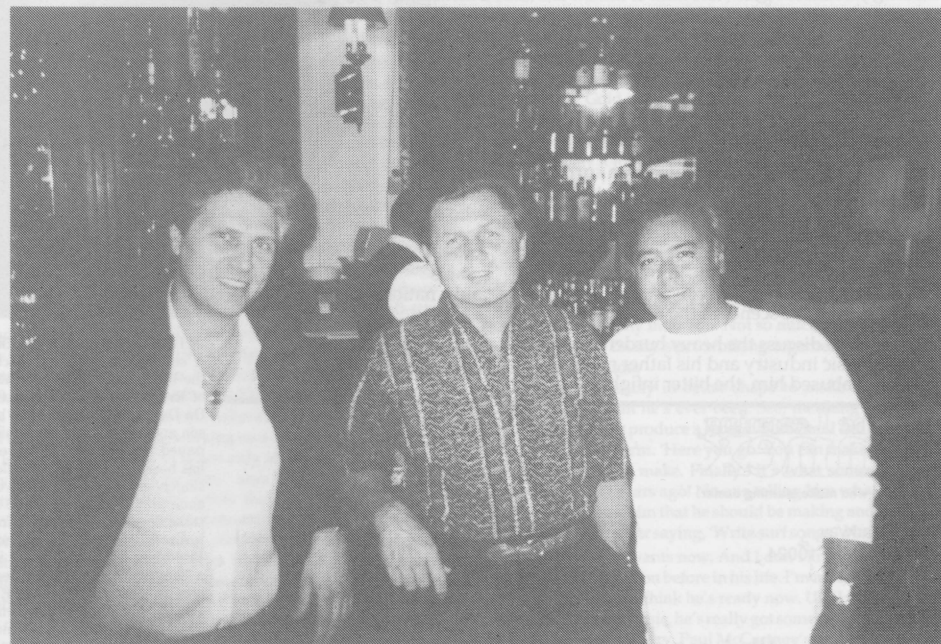
I remember Mike saying that he doesn't want to spend time recording "arty" things - he'd rather do a rock 'n' roll thing that has a chance of making the charts, that the whole world can get interested in - which is sad for people like us maybe..."

So where will the Beach Boys be in five years time? "I think Mike Love will definitely go on stage forever, I think there's a chance that Carl or Al may decide to retire in the next five years... the problem is, people don't realise, there's such a mega organisation, the politics are so complex which causes problems and sometimes you can't help it, the problems can affect you." And how does Adrian see his part within the group from here on? "I'd like to hear more 'signatures' in their records, that is to say the Brian sound of a hook, an obvious Beach Boys sound. That's my attitude to future recording."

Let's hope he is successful in this endeavour; Adrian has a refreshingly enthusiastic view of what the Beach Boys can still achieve in what is undoubtedly the twilight of their career. Earlier he had said, "I've tried to come up with a good reason why an English guy is playing with an American legend - I haven't done it yet." However, he later admitted "It's just for the sheer love of the music," and there can be no better reason than that.

CHRIS WHITE

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Adrian Baker, Bruce Johnston and Billy Hinsche.

Photo by Chris White.

An Evening with Brian Wilson

Creator of The Beach Boys

More than any other group in history, the Beach Boys evoke a time, a place, and a feeling.

At their peak in the 1960's, **The Beach Boys** were the most popular musical group in the world. None of it would have happened were it not for **Brian Wilson**, who founded the group, wrote, arranged, produced, and sang their greatest hits from the early single *Surfin'* to the ambitious and complex *Pet Sounds* album, a landmark in the history of pop music production.

California Girls

The Beach Boys have sold over 200 million albums worldwide, and to this day remain one of music's most profitable touring groups.

Songs such as *Good Vibrations*, *Wouldn't It Be Nice*, *God Only Knows*, and *California Girls* are now touching yet another generation of fans.

And now, in this special one-time-only event, The Learning Annex is proud to present an intimate evening with the driving force behind the Beach Boys, and one of the most brilliant musical minds in history, Brian Wilson.

Relive the Magic of the 60s

In this intimate evening moderated by a surprise musical guest, Brian Wilson will discuss the music, the magic, the turmoil and the tragedies behind America's favorite band. From their early beginnings in the beach clubs of Hawthorne, California, to the world wide tours, to the number one hits, you'll learn how the songs evolved, and what it was like behind the scenes of the Beach Boys.

Brian will also discuss the heavy burden of genius: how the music industry and his father manipulated and abused him, the bitter infighting among

the band, the death of his beloved brother Dennis, his own bouts with drugs and alcohol that almost cost him his life and his amazing rehabilitation under the guidance of Dr. Eugene Landy.

Ask Brian your questions.

Whether you're a big fan of the Beach Boys (who isn't?), or you're a musician, singer, or songwriter looking to break into the business, if your life touches the world of music, you won't want to miss this evening with a man who's been called a genius and a national treasure.

Course 2000
Sec. A Feb. 27
Course fee \$15

The Learning Annex
The people who make learning easier.

2330 Broadway
New York, N.Y. 10024
(212)580-2828

PHIL SPECTOR

Back To Mono
(ABCKO)

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**BRIAN WILSON:** "Every song a hit! Even the misses are hits!...They sounded great in the '60s, '70s, and '80s. No reason they won't sound great on CD in the '90s!" **(DR. LANDY:)** "Spector's in his head. What are you gonna do? Listen, everyone has their idols. Even Beethoven had his idols. Whether they deserve it or whether you're ever able to exceed your idol in your head is a whole other story. But Phil Spector is his idol..."



### SETTLEMENT ON WILSON CONSERVATOR

A settlement has been reached in the battle over the conservatorship of **Brian Wilson** (Billboard, Oct. 5). On Dec. 5, a joint statement by Wilson and members of his family was issued, stating that an agreement has been reached that will allow the singer/songwriter "to receive guidance and assistance, while at the same time allowing him the freedom to live his own life as he chooses." Provisions of the settlement include a "lengthy separation" between Wilson and his ex-therapist **Eugene Landy**, and the appointment of a conservator "with specific and limited powers." Other terms of the settlement, including the identity of the conservator, are confidential, although sources say that the conservator is not a member of the Wilson family. Members of the family will appear in Superior Court in Santa Monica, Calif., on Friday (20) to effectuate the agreement.

♦♦♦  
"Brian Wilson can write melodies that will beat the band."

—Bob Dylan in *SongTalk* magazine, 1991

Heavy metal plays a small role on "The Spirit of Rock 'n' Roll," a marvelous track on the unreleased *Sweet Insanity*. In the midst of a wailing saxophone, Beach Boys-like harmonies, and Brian's everything-but-the-kitchen-sink-Phil-Spector-isms, is a loud metal guitar, which may or may not be courtesy of Lou Reed/Alice Cooper/David Lee Roth axeman Steve Hunter, just one of the cut's huge cast. "The Spirit of Rock 'n' Roll," unabashedly celebrates the innocence and power of Brian Wilson's kind of music in a time that only he could get away with in this jaded day and age. ("I love rock 'n' roll," he says. "It's a very exuberant music. It's up, and it's full of life. And it has loads of energy in it. I mean, anybody who has ears should like rock 'n' roll. Even a little tiny baby could love rock 'n' roll.") And only a genius would recruit Bob Dylan ("a real cool breeze guy," according to Brian) to duet on the track, singing the lines, "Once it's in your blood, you won't be the same no more" and "It's in the heart of every boy and girl," giving the track even more validity in the process. (The duet also obviously meant a lot to Brian; a photo of the artists together is his only star memento, sharing a wall with an autographed Garry Trudeau lithograph of the *Doonesbury* series that dealt with AIDS patient Andy Lippincott having a chance to hear *Pet Sounds* on CD before his death.)

*Sweet Insanity* is, indeed, a wonderful album. In many ways, it's an even better album than *Brian Wilson*. For one thing, Brian's vocals are many times stronger and more confident than they were four years ago. ("Oh, yeah," he agrees. "Well, I've gotten my chops back up a little bit since then.") And those songs—"Love Ya," an umpteenth rewrite of "Heart & Soul," which is exhilaratingly magic; "Water Builds Up," a pop lover's dream song; "Don't Let Her Know She's an Angel" and "Rainbow Eyes," both stunningly beautiful ballads; "Do You Have Any Regrets," which has Brian going head-to-head with the Beach Boys' mambo sounds on "Kokomo," and beating them a thousand times over; and even an intentionally hilarious rap song called "Smart Girls" that samples from—of all things—his Beach Boys hits. Coproduced and cowritten by Landy, *Sweet Insanity* definitely has a few minor flaws. And even so, it's still the best album I've heard this year, and one that would be cherished by Brian Wilson fans the world over. Still, Sire Records has declined to release it.

The rejection did leave Brian free, however, to sign with super-producer Don Was's new MCA-distributed label, Karombalge Records. Was says his first project will be a concert of "the more obscure gems," during which Brian will be joined by an all-star band of his peers, as well as those he influenced, much like the Roy Orbison superstar tribute that triggered that rock pioneer's comeback several years ago. Was hopes to simultaneously release a video, live album, and cable TV special. He also plans to link Wilson up with a score of collaborators; in fact, he's already had the artist in the studio, working on a song with Carole King. "Everyone I've talked to is not only intrigued by Brian, but they've been influenced by him," says Was. "The fact of the matter is this guy basically wrote the book on adventurous record production. His innovations are probably untouched by anybody. He really took song construction, and moved it to another plane altogether. Things like 'This Old World' from *Sunflower*. I recently wrote out the chords to that thing, and it's in absolutely no key!" He laughs. "It was just shocking to look at the chart once I'd written it out. And yet the beauty of it is that it's a really catchy pop song. It's amazing what he does with chords, and yet it always then comes out perfect at the end. He really paved the way for unique textures on rock 'n' roll records. And when you consider how quickly things in music and art moved in the '60s, he was always at least a year and a half ahead of everyone else. Unfortunately, he's never received all the credit he deserves for his incredible innovation."

"Brian's story is one of the most incredible chapters in rock 'n' roll history. You have this guy who's head and shoulders above everyone else. This kid from Hawthorne, California. He shouldn't know the stuff he does about music. He had no classical training. He was just operating on pure instinct. And yet he was on a plane that was so far beyond everyone else. You know, I think a lot of people are really good craftsmen at making records. Very few of them do the stuff where you can't possibly figure out how they even thought of it. And Brian's one of the very few. But to one let him go after his vision. They fought him every single step of the way. From his record company to his dad to the guys in his band. They were all so narrow-minded that they really beat him up and discouraged him to the point that he dropped the record [*Smile*] that probably would have changed everything in modern music. It's just an incredible rock 'n' roll story. So when I got the details of the Brian Wilson legend plus the music, his music was all I could listen to. It was right after the CD reissue of *Pet Sounds* had come out, and I listened to it constantly. To tell you the truth, this was about a year and a half ago, and I'm just now beginning to be able to write songs again. Once I started figuring out what he was doing, I couldn't write anymore. I thought, 'What is the point of writing these cliché-ridden songs, when this guy has done all this wonderful stuff?' If you can't add to that, why even try?"

"It came to me just at the point where—as a record producer—I needed some new inspiration. And I learned so much from going back and listening to his records. And I realized that they're really kind of a textbook. If someone said to me now, 'Don, can you give us some advice for budding record producers,' I'd just say, 'Rip *Pet Sounds* apart. Go listen to it.' It's an amazing production. And he was probably the greatest record producer ever. So I got totally absorbed in it. And I got all the books, and wanted to learn everything I could. And then there was a record release party for the *Red, Hot & Blue* album for AIDS at the Four Seasons Hotel, and he was standing behind me in the buffet line. I was just utterly speechless! I was so shocked to see this guy after all I'd been listening to was his stuff for about six weeks. Todd Gold introduced me to him, and he invited me to the studio to hear his new record. I don't think he had a clue as to who I was or what I'd worked on at the time, but someone said he should play it for me. And then I just got to know him over a period of time.

"What I like best about *Sweet Insanity* is that it proves, musically, he's still intact. Whatever damage he may have done to himself over the years, it didn't carry over to anything musical. And clearly, when you listen to that record, you can hear that he's still very creative, and he's got wonderful ideas. And I'd like to build even more on that. I think he needs to write even more songs. And that's my intention. Not so much as to use those 10 songs when we finally start working together, but to use his creative momentum.

"And he's probably in better shape to make the music he wants to make than he's ever been. See, the thing is, he really doesn't need me to produce a record. But what I can offer him is shelter from the storm. Here you go. You can make exactly the record you want to make. Finally! It's what someone should have told him 30 years ago! No one telling him what to do. No one laying guilt on him that he should be making another Beach Boys record. No father saying, 'Write surf songs.' No Mike Love. He can do what he wants now. And I don't know that he's ever really had that situation before in his life. I'm not saying that Sire stifled him. But I just think he's ready now. Unlike other people from his era of pop music, he's really got something to prove, and he knows it. He's hungry. Paul McCartney's proven everything he's got to prove. But Brian never fully got credit for what he did, and he knows he has something to prove. As a result, he's got the desire to make some great records."

♦♦♦

DECEMBER 12, 1991/BAM

**Heroes and villains**  
HOW disappointing to read that even the clean-cut Beach Boys, my Sixties idols, were tortured by drug problems and riven by conflict. Is nothing what it seems in this cruel world? — J. Carter, Middlesbrough.



# **BEACH BOYS SONG DIRECTORY** \*\*\*\*\*

Of late STOMP has been having an increasing number of requests - primarily from more recent subscribers - for information concerning individual songs; producers, writers, lead vocalists and (most often) where to get hold of a copy. Deciding it was time to start acting like a real fanzine and not a mutual admiration society for a small circle of contributors, it seemed sensible to supply such information through the pages of the magazine rather than via an SAE. A secondary consideration has been that, with the demise in the mid-eighties of the "Add Some Music" fanzine, the regular updates and corrections of Brad Elliott's essential discography, "Surf's Up! - The Beach Boys On Record 1961 - 1981" have ceased whilst the band have continued (however sporadically) releasing product.

Our directory, however, will not - and could never claim to be - as comprehensive as Brad's mammoth effort. Our intention is to list alphabetically all songs released by the Beach Boys, by individual members (save Bruce Johnston's pre-BB solo work) and songs which feature the band, collectively or individually, as lead vocalists. For example, the Fat Boys' "Wipe Out" will be included as the Beach Boys are credited on the label, whilst Chicago's "Wishing You Were Here" is excluded (at some future date we'd like to attempt a similar listing of backing vocals... but not just yet). "Pamela Jean", although credited to The Survivors, will be included due to it's obvious Brian Wilson lead vocal.

Perhaps a mite too ambitiously, we'll also attempt to list all the confirmed unreleased Beach Boys/solo tracks; by confirmed, we mean those with strong documentary proof of existence, and those we've actually heard.

The directory will be organised as follows:

TITLE (year of release)/composer(s)/lead vocal(s)  
/producer(s)/where the track may most easily be found.

As a space and finger-saving exercise, the following abbreviations will be used throughout in the composer credits:

|    |   |                 |     |   |                  |
|----|---|-----------------|-----|---|------------------|
| BW | - | Brian Wilson    | TA  | - | Tony Asher       |
| CW | - | Carl Wilson     | VDP | - | Van Dyke Parkes  |
| DW | - | Dennis Wilson   | JR  | - | Jack Rieleley    |
| ML | - | Mike Love       | MS  | - | Myrna Smith      |
| AJ | - | Al Jardine      | EG  | - | Eugene Landy     |
| BJ | - | Bruce Johnston  | AM  | - | Alexandra Morgan |
| GU | - | Gary Usher      |     |   |                  |
| RC | - | Roger Christian |     |   |                  |

The lead vocals will be determined by actually listening to the tracks; with the advent of CD technology, some long-standing debates will hopefully be settled. Unreleased songs are marked with an asterisk whilst the date shown is that of recording. As for the easiest way to acquire certain tracks, this may not always mean a trip to your local record store; "Pamela Jean" for example is most easily available as the bonus 45 in the UK singles box of many years ago, now deleted - as far as we know. If you know an easier - and legal - source, let us know, or if you disagree with any information in the listings... or if - heaven forbid - we omit a track, however obscure. We want this directory to be as accurate as possible... and we are but human.

A Casual Look (1976)

A Day In The Life Of A Tree (1971)

A Thing Or Two (1967)

A Young Man Is Gone (1963)

Add Some Music To Your Day (1970)

After The Game (1964)

Airplane (1977)

All Dressed Up For School (1990)

All I Wanna Do (1970)

All I Want To Do (1969)

All I Want To Do (live) (1983)

All Summer Long (1964)

All This Is That (1972)

Alley Oop (1965)

Alley Oop (1983)

Almost Summer (1978)

Almost Summer KRTH 101 (1978)

Almost Summer/Sad Sad Summer\* (1978)

Amusement Parks USA (1965)

And Your Dream Comes True (1965)

Angel Come Home (1979)

Anna Lee, The Healer (1968)

Aren't You Glad (1967)

Spector-Barry-Greenwich/Mike, Alan/  
Brian Wilson

15 BIG ONES CD or tape

BW-JR/Jack Rieleley, Van Dyke Parks/  
Brian Wilson

SURF'S UP CD or tape

BW-ML/Mike, Carl/The Beach Boys

SMILEY SMILE/WILD HONEY CD or tape

Bobby Troup-ML/Group/Brian Wilson

LITTLE DEUCE COUPE/ALL SUMMER LONG  
CD or tape

BW-Joe Knott-ML/Mike, Bruce, Carl,  
Brian, Alan/The Beach Boys

SUNFLOWER CD or tape

BW/Instrumental/Brian Wilson

UK boxed set of Capitol singles

BW/Mike, Brian, Carl/Brian Wilson

BEACH BOYS LOVE YOU CD or tape

BW/Brian/Brian Wilson

LITTLE DEUCE COUPE/ALL SUMMER LONG  
CD or tape

BW-ML/Mike/The Beach Boys

SUNFLOWER CD or tape

DW/Mike/Dennis Wilson

FRIENDS/20-20 CD or tape

DW/Mike/The Beach Boys

BEACH BOYS RARITIES CD (Japan)

BW/Group, Mike/Brian Wilson

LITTLE DEUCE COUPE/ALL SUMMER LONG  
CD or tape

AJ-CW-ML/Alan, Carl, Mike/The Beach  
Boys

CARL AND THE PASSIONS - SO TOUGH  
CD or tape

Dallas Frazier/Mike/Brian Wilson

PARTY/STACK O' TRACKS CD or tape

As above/Mike, Dean Torrence/Daryl  
Dragon

LISTEN TO THE AIR CD (Japan)

BW-ML-AJ/Mike/Ron Altbach

ALMOST SUMMER ORIGINAL SOUNDTRACK LP

as above/Mike/Ron Altbach

Promo-only single

BW-ML-AJ & ML/Mike/Ron Altbach

Collectors tape

BW/Mike, Brian (spoken bit - Hal Blaine)  
/Brian Wilson

TODAY!/SUMMER DAYS (AND SUMMER NIGHTS!!)  
CD or tape

ML-BW/Group/Brian Wilson

TODAY!/SUMMER DAYS CD or tape

CW-Geoffrey Cushing-Murray/Dennis/Bruce

Johnston, The Beach Boys & James

William Guercio

L.A. (LIGHT ALBUM) CD or tape

ML-BW/Group, Mike/The Beach Boys

FRIENDS/20-20 CD or tape

BW-ML/Mike, Brian, Carl/The Beach Boys  
SMILEY SMILE/WILD HONEY CD or tape

Aren't You Glad (live) (1970)

At My Window (1970)

Auld Lang Syne (1964)

Auld Lang Syne (2) (1979)

Awake \*(1971)

As above/Mike, Alan, Carl/The Beach Boys  
CONCERT/LIVE IN LONDON CD or tape  
AJ-BW/Bruce (spoken bit - Brian)/The  
Beach Boys  
SUNFLOWER CD or tape  
Trad./Group (spoken bit - Dennis)/  
Brian Wilson  
CHRISTMAS ALBUM CD or tape  
Trad./Group/Brian Wilson  
CHRISTMAS ALBUM CD or tape  
Floyd Tucker/Brian/Brian Wilson  
Collectors tape

### 30th ANNIVERSARY POLL 1961 - 1991

Over the past fifteen years or so of **STOMP's** existence, we've held polls covering every subject from best song to worst album cover, so in this 30th Anniversary year, what better - or more natural - than to conduct a grand survey, updating our previous efforts?

One small difference, however: for this poll, we're not asking for your top ten or five in each category, but simply your single preferred item, thus making the result more representative, and the collating far easier!

The categories are as follows:

|                 |                                 |
|-----------------|---------------------------------|
| Song            | (best / worst)                  |
| Album           | (best / worst)                  |
| Solo album      | (best / worst)                  |
| Compilation     | (best / worst)                  |
| Album cover     | (best / worst)                  |
| Beach Boy       | (favourite / least favourite)   |
| Unreleased song | (best / most overrated / worst) |

With the release of the Capital 2-fer CDs, neither "Can't Wait Too Long" nor "We're Together Again" now count as unreleased songs (obviously), and on similar ground, votes for SMILE as best - or indeed, worst - album will be ignored. The Capitol CDs do not count as single albums: if anyone votes for them, then the first title listed will be counted (e.g. a nomination for SMILEY SMILE/WILD HONEY will be taken as a vote for SMILEY SMILE.) As to whether STILL CRUISIN' is an original album (hardly) or a compilation (not really)... after due thought and reflection, the decision arrived at is that, as it contains a larger proportion of new and new-ish material, it should be classed as an original album.

In order for as many as possible to take part, we'll be running the poll for the rest of this year, so you can mail your response with your subscription renewal, or even hand it in at this year's Convention if you like. We'll keep you regularly updated, with the final results being published in the Feb/March 1993 issue of **STOMP**. Closing date is last UK postal delivery 31st December 1992 - any entries received after that date go straight in the bin, however, illustrious the sender (yes, even you, Brian). Wouldn't it be nice if everyone responded?

AGD

-o0o-

CONVENTION

# 1992

## Saturday 26th September

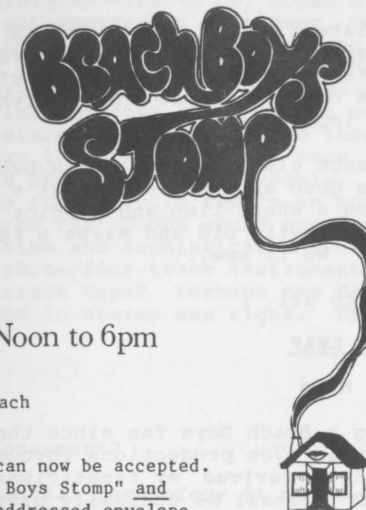
VISITATION PARISH CENTRE  
GREENFORD

Noon to 6pm

TICKETS £10 each

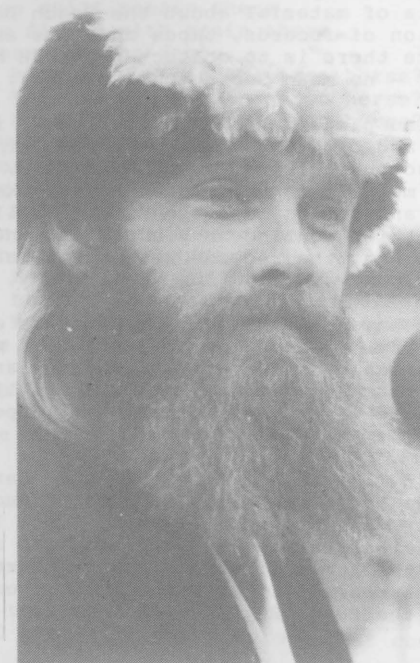
Applications for tickets can now be accepted. Cheques payable to "Beach Boys Stomp" and enclosing a stamped self addressed envelope of a minimum size of 6" x 4", to P.O. Box 103, Farnham, Surrey, GU10 3QG.

In our efforts to enhance the day over the last couple of years, we now need to seek a wider budget,



**ICE CUBES:** Much like its *Esquerita* release of a couple years ago, Capitol is planning two more *Capitol Collectors Series* titles from two artists that never charted even one record on *Billboard* magazine's singles or album charts: **The Honeyeys** and **The Journeymen**. The Honeyeys anthology features heavy involvement from **Brian Wilson**, who produced most of the mid-60's tracks and may have also sung on a few, and whose then-wife **Marilyn** was a member of the group (as was her sister). "They were like a female **Beach Boys**," says Capitol's Wayne Watkins, who's coordinating the releases. "Beach Boys collectors are going to dig this to no end." Also due April 21 is a 25-track CD from **The Journeymen**, who had nowhere near the success of **The Kingston Trio** but whose lead member was **John Phillips**, later of **The Mamas And The Papas**. "During the (early-60's) folk revival, the Journeymen were a serious, hardcore, legitimate folk group," Watkins says. "They didn't have any hits, but they were very credible; a very deep-rooted, American folk thing. They do a version of 'Dark As A Dungeon' that'll kill you, if you like folk music at all."

"The reason we're releasing the two CDs together is because later on, the influences from both of these groups became **Wilson Phillips** (the group comprised of Brian Wilson's two daughters, **Carnie** and **Wendy**, and John and **Michelle Phillips**' daughter, **Chynna**)."



RYUICHI SAKAMOTO

The horror was confirmed by his experience of working with ex-Beach Boy **Brian Wilson** on the *Beauty* album.

"It was scary because the reason I worked with him was I really liked his solo album and it sounded positive and I heard that he was heavily involved with drugs and had had a heavy treatment but he was still quite reasonable.

"I met him for the first time in a studio in L.A. I saw his eyes and they were really empty, I mean *really* empty: he didn't look at me but somewhere else. Fortunately - or unfortunately really - he loved my music and he wanted to work with me more.

"After the session with him in L.A., I had to go to New York to mix and next day he was in New York in the studio I was in! He had brought the whole family - six or seven people. And he wanted to sing more, more, more so I let him sing. Next day he was there again: 'Hey it's me, I need to sing!'"

Courtesy ICE Magazine.

© Peter Reum Collection.

# LETTERS

Dear STOMP

The latest **STOMP**, as always, is full of interesting stuff, but AGD's piece on page three really threw me for a loop. I've done my best to ignore the plagiarism, but Andrew threw quite an example out there. Good Work. And I can only recommend that everybody reads "The Wilson Project". Very, very important.

Not much else to report of substance. Everything is rumor and your guess is as good as mine as to what's going to really happen this year. I'll go out on a short limb and predict that Don Was will produce an LP of Brian's songs (mostly old and maybe a few new) done live with people like Elton John. We'll see...

Best to all

**DAVID LEAF**

Dear Mike

-oOo-

Being a Beach Boys fan since their very early days, missing out on much of their '70s productions through working and raising a family, I have recently revived my fanaticisms in the group through the 1991 Tour and **STOMP** (I shall be eternally grateful to my wife for last year's Christmas present of a subscription to **STOMP**). **STOMP** led me to attending this year's Convention - my first.

Initially I was a bit apprehensive about the expense (a canny scot) and inconvenience of travelling down overnight from Aberdeen and whether it would be worthwhile. It turned out to be a tremendous day and it was comforting to discover there was a thriving community of Beach Boys believers. I really enjoyed meeting and talking to so many people about the group and the music (ah yes - the music). I was also pleased to find such a cornucopia of material about the Beach Boys and was able to add to my collection of records, tapes and CD's as well as being made aware of how much more there is to collect (SO MUCH MATERIAL - SO LITTLE TIME, SO LITTLE MONEY - no mean Scots jokes please).

My wife and I were also pleased to win some records in the raffle which are now safely taped and catalogued with the rest of our collection. Incidentally, I was so busy giving you my name Mike, when collecting the second prize for my wife that I missed Roy's joke about Scots speaking a different language and coming over the wall to collect all the prizes - the rest of the Scottish contingent picked that one up - otherwise I would have told him that the records were our reward for coming down and carrying out missionary work. (Just a joke Roy, no offence.)

I am also pleased to have made so many new friends and contacts and since the Convention have expanded my collection of material beyond my wildest dreams. Once again, thanks to you and Roy and everyone else responsible for the event and damn the expense, we'll be there again next year (who knows, so might the Beach Boys). Hope to see everyone there.

In conclusion, I would like to add my bit to the "bat eared" discussion on "I Just Wasn't Made For These Times". After reducing my hearing (probably to 6%) after many attempts, I think - but I am not totally convinced - that the cross harmony lyric behind the section "sometimes I feel very sad" is "think I'm likely to put my heart and soul into". No doubt some other bat eared attempts will continue the confusion until a request is made to the Beach Boys to clear it up.

**ALEX MCCAMBLEY**

-oOo-

Dear STOMP

Since the release, last year, of the PARTY/STACK-O-TRACKS CD, hopes have been high that a true stereo PET SOUNDS might emerge yet. However, the liner notes to the PET SOUNDS CD explain that the instrumental tracks of the songs were recorded on either three or four-track tape, then bounced down onto one (i.e. mono) track of an eight-track tape, the other seven of which were used for vocals before the final mixdown to mono. So surely what we have on the STACK-O-TRACKS CD are stereo remixes from the three/four-track instrumental masters? It follows that if PET SOUNDS were remixed from the eight-track tape, we would only have stereo vocals, whilst the backing track, being on only one track, would remain in mono. It seems that the only way that a true stereo PET SOUNDS would ever emerge would be if some studio wizard had enough time and sophisticated synchronisation equipment to marry up the stereo three/four-track instrumental tracks with remixed vocals from the eight-track tape? Perhaps the Beach Boy who said that we'd never hear PET SOUNDS in stereo was right. Pity.

Keep up the good work

**JASON SMITH**

PS: Does anyone know the lyrics to "Cabinessence"?

An interesting idea, Jason; using modern digital technology it would not be too difficult to synchronise the two recordings (stereo b/t and stereo vocals). All you would need to do is transfer the two sets of signals to produce a "clone" (digital dubs are, apparently, not "copies") along with another track containing a timing code to produce a perfect match. As for the lyrics to "Cabinessence", glad to oblige:

Light the camp and fire mellow  
Cabinessence timely hello, welcomes the  
time for a change,  
Lost and found you still remain there,  
And find a meadow filled with grain there,  
I'll give you a home on the Range.  
Who ran the iron horse? Who ran the iron horse?  
Who ran the iron horse? Who ran the iron horse?  
Who ran the iron horse? Who ran the iron horse?  
I want to watch you wind-blowing facing,  
Waves of wheat for your embracing,  
Folks sing a song of the Grange,  
Nestle in a kiss below there,  
The constellations "evan" flow there,  
And witness our home on the Range.  
Who ran the iron horse? Who ran the iron horse?  
Who ran the iron horse? Who ran the iron horse?  
Who ran the iron horse? Who ran the iron horse?  
Have you seen the Grand Coolie working on the  
railroad?  
Have you seen the Grand Coolie working on the  
railroad?  
Over and over the crow flies uncover the corn  
field.  
(Chris White - Cont. Ed.)

-oOo-

Dear STOMP

I'm a Beach Boys fan, not just a fan of Brian Wilson. Please stop putting the Boys down and Brian up, that's not fair. Brian's album would have been a lot better with the Beach Boys singing it! He needs them, his voice is lost, since 20 years! Don't overlook that constantly!!

**HANNO HARDERS**

-oOo-



Dear Mike

I found the recent issue "STOMP 84" very interesting and entertaining (as always). In response to the 'B Boys on CD' article on page 13 - the original version of Carl's instrumental 'B Boy Stomp/Karati' can not be found on any of those CDs listed as 'LOST AND FOUND' contains a previously unissued take.

The original 2 minute version can be found on a cheapo CD titled 'SURFIN' SAFARI' (Tring International GREO 43, European made) which also features the other Hite Morgan recordings alongside various Jan and Dean tracks - live recordings and backing tracks which have appeared on certain J & D bootlegs recently. These latter mentioned inclusions may indicate that maybe this is not an authorised release anyways, therefore should not form part of your official CD list. One other point - the studio chatter and introduction "B Boys Stomp take one, take one!" as found on some issues of B Boy Stomp instrumental is not evident on this particular CD.

One final question is - does LOST AND FOUND contain the West German Ariola 45 version of 'Surfin' Safari' a rougher mix and an out-take from 8th February session?

RICHARD LAZARSKI

A D V E R T S  
\*\*\*\*\*

**SALE TIME!** Over 200 LPs/45s by the Beach Boys - ALL PRICES REDUCED! Most UK issues, several foreign, Demo/Promo 45s. SAE for list: Robin Schroeter, "Woodpeckers", North Heath Lane, Horsham, West Sussex, RH12 5PJ.

**WANTED:** Chris Andrews (sixties, seventies singer), material, and songs written by him, sung by other artists (except Sandie Shaw, Adam Faith). Please write: G Davidson, 444 Larchwood/Berea, OH 44017 USA.

**FOR SALE** - Compilation of rare live performances and interviews (BBs). Includes 'In My Car' (alt melody), Bird Dog, Dream. For list and price, SAE to Kevin Horan 19 Chestnut Grove, Ballinteer, Dublin 16, IRELAND.

**NEIL YOUNG APPRECIATION SOCIETY.** Quarterly glossy magazine. 28 pages with many photographs, up-to-date news, articles covering every phase of Neil Young's career, exclusive merchandise. MEMBERSHIP DETAILS: United Kingdom & Eire - £6.00; Europe - £8.00 (US \$16.00); Elsewhere - £9.00 (US \$18.00). Please write to Alan Jenkins, 2a Llynfi Street, Bridgend, Mid Glamorgan, CF31 1SY, Wales, United Kingdom.

**SURFER'S RULE** is the big surf music magazine from Scandinavia (all in English). Lots of Beach Boys, Jan & Dean, Honeys, Surfaris, Gary Usher, Ripchords, Dick Dale etc. Subscriptions £5 for 3 issues (cash please). Published 3 times a year. Please send money to: Goran Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

**BEACH BOYS AND RELATED** records, CDs, tapes, videos, books and memorabilia for sale and trade, send s.a.e. for large list to David Wall, 4 Coronation Mount, Keighley, West Yorkshire, BD22 6HB.

**SOMEWHERE IN JAPAN** - Write now for a new, improved (and much cheaper!) list of CD's/LPs/45s/rarities from all over the world! I'm also seeking good quality tapes of studio out-takes and live shows, especially 66-75. Here only until end of May 1992, NO LATER. Sean Macreavy, Room 112, Teachers' Village, Shimizucho 6-4, Habashi Ku, Tokyo 1174, Japan. Tel.(03) 5375 4111.

Dear STOMP

Since the release, last year, of the PARTY/STACK-O-TRACKS CD, hopes have been high that a true stereo PET SOUNDS might emerge yet. However, the liner notes to the PET SOUNDS CD explain that the instrumental tracks of the songs were recorded on either three or four-track tape, then bounced down onto one (i.e. mono) track of an eight-track tape, the other seven of which were used for vocals before the final mixdown to mono. So surely what we have on the STACK-O-TRACKS CD are stereo remixes from the three/ four-track instrumental masters? It follows that if PET SOUNDS were remixed from the eight-track tape, we would only have stereo vocals, whilst the backing track, being on only one track, would remain in mono. It seems that the only way that a true stereo PET SOUNDS would ever emerge would be if some studio wizard had enough time and sophisticated synchronisation equipment to marry up the stereo three/four-track instrumental tracks with remixed vocals from the eight-track tape? Perhaps the Beach Boy who said that we'd never hear PET SOUNDS in stereo was right. Pity.

Keep up the good work

JASON SMITH

PS: Does anyone know the lyrics to "Cabinessense"?

An interesting idea, Jason; using modern digital technology it would not be too difficult to synchronise the two recordings (stereo b/t and stereo vocals). All you would need to do is transfer the two sets of signals to produce a "clone" (digital dubs are, apparently, not "copies") along with another track containing a timing code to produce a perfect match. As for the lyrics to "Cabinessense", glad to oblige:

Light the camp and fire mellow  
Cabinessense timely hello, welcomes the  
time for a change,  
Lost and found you still remain there,  
And find a meadow filled with grain there,  
I'll give you a home on the Range.  
Who ran the iron horse? Who ran the iron horse?  
Who ran the iron horse? Who ran the iron horse?  
Who ran the iron horse? Who ran the iron horse?  
I want to watch you wind-blowing facing,  
Waves of wheat for your embracing,  
Folks sing a song of the Grange,  
Nestle in a kiss below there,  
The constellations "evan" flow there,  
And witness our home on the Range.  
Who ran the iron horse? Who ran the iron horse?  
Who ran the iron horse? Who ran the iron horse?  
Who ran the iron horse? Who ran the iron horse?  
Have you seen the Grand Coolie working on the  
railroad?  
Have you seen the Grand Coolie working on the  
railroad?  
Over and over the crow flies uncover the corn  
field.  
(Chris White - Cont. Ed.)

-oOo-

Dear STOMP

I'm a Beach Boys fan, not just a fan of Brian Wilson. Please stop putting the Boys down and Brian up, that's not fair. Brian's album would have been a lot better with the Beach Boys singing it! He needs them, his voice is lost, since 20 years! Don't overlook that constantly!!

HANNO HARDERS

-oOo-

Dear Mike

I found the recent issue "STOMP 84" very interesting and entertaining (as always). In response to the 'B Boys on CD' article on page 13 - the original version of Carl's instrumental 'B Boy Stomp/Karati' can not be found on any of those CDs listed as 'LOST AND FOUND' contains a previously unissued take.

The original 2 minute version can be found on a cheapo CD titled SURFIN' SAFARI (Tring International GREO 43, European made) which also features the other Hite Morgan recordings alongside various Jan and Dean tracks - live recordings and backing tracks which have appeared on certain J & D bootlegs recently. These latter mentioned inclusions may indicate that maybe this is not an authorised release anyways, therefore should not form part of your official CD list. One other point - the studio chatter and introduction "B Boys Stomp take one, take one!" as found on some issues of B Boy Stomp instrumental is not evident on this particular CD.

One final question is - does LOST AND FOUND contain the West German Ariola 45 version of 'Surfin' Safari' a rougher mix and an out-take from 8th February session?

**RICHARD LAZARSKI**

**A D V E R T S**  
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\* N E W S \*  
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As reported in last issue's news, the conservatorship suit brought against Landy by Carl, Audree, Carnie and Wendy was settled out of court and, although the agreement hinged on the exact terms of the settlement being kept secret, a few details have emerged. The period of separation - according to Brian - will be two years, during which time Brian will receive day-to-day guidance from an unnamed psychologist (not Landy): the separation commenced 1st January 1992. Again, according to Brian, the decision to settle out of court was arrived at during a meeting he had with Carl in an hotel near Los Angeles International Airport. A further report (as yet unsubstantiated) has stated that Landy received a not-inconsiderable cash settlement as part of the deal.

What happens next with Brian is a very open-ended question: Don Was is reported to be very eager to sign him to his MCA-distributed Karombalge label and has been talking of staging a concert with Brian and an 'all-star peers' band. This would feature musicians Brian has influenced - showcasing some of Brian's "more obscure gems" - with possible spin-offs in the form of a live album, video and even cable TV special. He also wants Brian to get writing with the likes of Carol King, something Brian said he's already done, according to his comments during an interview on San Francisco's KYA radio in November. Of rather more concrete substance is a report in January's Goldmine of Brian guesting on Ringo Starr's upcoming album.

So much for Brian - what of the Beach Boys? Plans for the 30th anniversary (assuming there are any) are still shrouded in mystery/secret/ apathy; however, Alan has professed himself "not keen" on Bruce's environmental project... As absolutely no sign whatsoever of the "Crocodile Rock" cassette single has been seen, the theory that the proposed release met with media opposition and was withdrawn would seem to be a tenable one. However, a video of the song has been aired on the VH-1 cable channel (sort of MTV for the over-30s) and is as unremarkable as you'd probably imagine. Conversely, the Wilson Phillips version of "Daniel" from TWO ROOMS managed to crack the Adult Contemporary top 15 despite not having been given a 'single' release (yet).

Capitol Collectors Series CD of the Honeys is set for release in the USA on April 21. No track details available yet.

The Beach Boys are reported to be working in the studio on two songs, 'Endless Summer' and 'Island Fever'.

The latest single from Primal Scream, Movin' on up, includes a version of Dennis Wilson's unreleased Holland out-take 'Carry Me Home'. It's on Dixie Narco EP - Cresced 117 - Creation Records.

Negative news corner: two BB CD bootlegs - one rumoured to be the first Wembley show of last year, recorded on a DAT machine and of supreme quality - scheduled to be "issued" by the Yellow Dog label have been pulled without explanation. On a slightly more positive note regarding archive tracks, new SMILE material is reported to be in limited circulation (titles as yet unadvised).

Finally, 8th August would seem to be a good date to trot along to a BB Convention - if you happen to be in San Diego, that is. A long way to go perhaps, but if you're in the area, or are thinking of a California holiday this summer, do try to make it - further details from Endless Summer Quarterly, PO Box 8122, San Diego, CA 92138, USA. Tell 'em STOMP sent you.

**AGD & MIKE**

-oOo-

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